EPIC AS A LITERARY GENRE AND THE TURKISH EPIC "OGUZ KHAN"

Okt. Harun DOĞRUYOL
Celal Bayar Üniversitesi Yabanci Diller Bölümü

ABSTRACT

Epic is the one of the finest and earliest genres of the literature. It is a long narrative about a national, mighty, divine hero in verse. The subjects of the epics are the events that have affected the society profoundly throughout the history. The Turkish Epic Oguz Khan is a unique example of the epic tradition of Turks. It voices the expectations, dreams, images, and mythology besides hardships, natural disasters, invasions, big wars, migrations, expansion, and exploration of new lands of the Turkish nation. It bears the important features of the Turkish epic tradition. Oguz as a supra hero is the mediator of the social values of his nation. This hero who has the connection with divinity brings salvation to his nation in the narrative. This epic heritage of Oguz Khan affects a wide area so any dynasty in this area would like to have a connection with this rich epic heritage which causes to come out a number of versions. Besides countless oral versions there is one pure pagan version and two well-known Islamized versions of Oguz Khan. The aim of this study is to locate the place of the epic Oguz Khan in the world's epic tradition and analyze it from the aspect of form and context. During my research I did not come across any English version of this epic, so I have translated the pagan version because it is the first and purest form and I have attached it to my article.

Keywords: *Epic, Oguz Khan, Mythology, Epic Hero, Pagan*

ÖZET

Destan edebiyatın ilk ve en güzel türlerinden biridir. Destan, kutsal, milli, yüce bir kahraman hakkında manzum bir anlatıdır. Destanın konusu tarihte belirli bir toplumu derinden etkileyen olaylardır. Türk destanı Oğuz Kağan Türk Milletinin bir destan geleneğinin eşşiz bir örneğidir ve bu destan Türk Milletinin beklentilerini, imajlarını, hayallerini, mitolojisini seslendirmenin yanında tarihte yaşadığı zorlukları, doğal afetleri, işgalleri, büyük savaşları, göçü, yeni karalara yayılmayı ve keşiflerini de anlatır. Türk destan geleneğinin önemli unsurlarını barındırır. Büyük bir kahraman olarak Oğuz Kağan kendi milletinin değerlerinin taşıyıcısıdır. Bu göksel bağlantılı kahraman milletini zorluklardan kurtarır. Oğuz Kağan destan geleneği çok geniş bir coğrafyayı etkilediği için, bu coğrafyada yaşayan herhangi bir hanedanlık bu zengin destan geleneğiyle bağlantı kurmak istemiştir, sonuç olarak sayısız sözlü biçim ortaya çıkmıştır. Sayısız sözlü biçiminin yanında bir adet saf pagan biçimi ve iki tane de çok iyi bilinen İslami biçimleri vardır. Araştırmanın amacı Oğuz kağan destanının dünya

destan geleneğinde duruduğu yeri tesbit etmek ve gerek biçim gerekse içerik olarak incelemektir. Araştırmam esnasında Oğuz Kağan destanının herhangi bir İngilizce çevirisiyle karşılaşmadım. Bundan dolayı pagan versiyonun ilk ve en saf biçimi olması sebebiyle İngilizce çevirisini yapıp makaleye ekledim.

Anahtar Kelimeler: *Destan, Oğuz Kağan, Mitoloji, Destan Kahramanı, Pagan*

I.EPIC

Epic is one of the most valuable and universal sorts of the literary heritage of humanity. It is the production of nations in the course of history explaining the important events, the origin of nations and their point of view about themselves, and their surroundings. It is one of the first forms of literature representing the narrative about a mighty hero in verse.

> Epic: a long narrative poem in elevated STYLE and presenting CHARACTERS of high position in a series of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of EPISODES important to the history of a nation or race (Thrall and Hibbard, 1986:161)

Epics are the products of a nation but the concrete form and context are fixed by a genius poet then it has got the eternal shape. There are basic components of an epic which are almost universal, these are: hero, vast settings, supernatural forces, grand style.

"Epics are the stories of the nations' religion, virtues, and heroic adventures in verse" (Banarli, 1997: 1). It is a part of oral literature, which combines narrative and poetry. It is a musical, highly developed, tightly and well organized output of oral literature which has its roots in the age of mythology. Epic circulates among the people; that is, it is recited and told orally for centuries by the poets and bards, before it is written. They are recorded in later periods after they are formed. They bear the characteristics of these two periods. It can be stated that it is almost impossible to find a pure epic or impossible to follow the process of formation of an epic. At that period when it is in oral form, there are other versions circulating among the public; the recorded version becomes the frozen one. Before that process, it is changed, ornamented, some components are added, and some are removed and it passes down from centuries to centuries before it is recorded. Some bards emerge, organize, and make some personal changes in the epic that has been circulating among the people for centuries. The events recorded in the epic are familiar to the people of that period, because at the core of the epic there are some historical events that have shaped the nation in previous ages. Each epic has some historical facts but it is difficult to know where the history begins where the mythology finishes.

Epic which is transmitted from mouth the mouth from generation to generation, has a purpose: to teach the new generation the social values, to

remind the hardships that particular society has gone through, therefore provides linearity in the history of the society. "The heroic myths and epics of a society teach its members the appropriate attitudes, behavior, and values of that culture." (Rosenberg, 1996: 17). The behavior of a hero is the crystallized form of behavior that a certain society in a certain period of time idealizes and identifies it with a mighty hero. What makes an epic still popular is that it bears the strength of human being as well as weakness. Epics still inspire the artists, writers because they have universal and eternal facts, ideas, and philosophy.

> An epic is a long or narrative poem concerning events important to the history or mythology of a nation or race of a people, featuring a hero or heroes of high position within that society whose deeds represent characteristics viewed as beneficial by her his society. The action of the poems covers a large portion of the hero's world and includes his her interaction with the supernatural forces, deities. (McDonald, 2002:232)

When we look at this long description there are some basic, universal elements: epic, even though the universal scheme is very similar, is purely national. It belongs to a certain social group. The hero whose actions give salvation to his people is at the core of the text. The interesting point is that although the societies of the ancient period live in isolated places, they create similar epics on a thematic level that could be explained with the same social organization, tribal system, and with the collective consciousness theory of Jung. From the primitive men to our time human being's fears, instincts and expectation, primordial images, shapes form a universal collective consciousness common to all human. "These inherited images from what Jung called the 'collective unconscious' which includes those elements we have never experienced individually, but rather have come down to us from our ancestors" (Feist,1990: 15).

II.EPIC HERO

Jung calls the hero as an archetype in our collective consciousness and this is a universal image. The hero symbolically overcomes darkness represented by a monster and relieves the society. Epic revolves around this archetypal hero and his heroic actions. The identity of the epic hero is striking; he is usually a noble character with the connection of divinity sometimes his divine connection is marked with something extraordinary like the birth of Oguz Khan. The hero goes through a course of action to reach a mental state. There are steps in the hero's maturation process: first the hero goes on a journey then by killing a monster metaphorically; he overcomes a difficulty that bothers people. He is isolated from the society for a while to find his identity and combine his expectations with the social ones. At the final stage he represents an ideal persona for that particular society, and he is ready to sacrifice himself for his nation. At the beginning he is a misfit in his own society. Isolated for a while, he becomes aware of the social behavioral codes and reconciles himself

with them. There is sometimes a tragedy caused by the reckless behavior of the hero himself. He commits a sin because of his vicinity (hybris). His heroic action is redemption from this sin. This theme is very common in the Greek epic heritage. As the hero gets old, the focus is not on the hero himself but on the society and its existence. He eradicates the trouble, which is the epic question symbolized by a monster.

Oguz is depicted as a suprahuman from the time of his birth.
He came to his mother's breast he took it and sucked milk
He did not want to suck milk anymore
He wanted raw meat, meal and, food
He wanted wine from his surroundings and, wanted to have fun
Immediately, he started to talk, utter and say
After forty days he started to walk and play
His feet were as if they were ox's feet
His ankles were as if they were wolf's ankles
His shoulders were similar to that of sable's
His chest is identical to that of a big bear's
He was a human but full of hairs
His body was covered with hair (3-7)

His physical features are identified with animals. Animals are strong, agile and fast, though. It is quite natural in the era of mythology and tribal system that people try to imitate animals. Every tribe has a totem symbolized with an animal to protect them from the fear and darkness. They even worship them. A hero must be physically strong to eradicate trouble which is the epic question. The physical strength of the hero is far beyond the ordinary man, because the only scale to survive in the archaic time is the physical strength that is why the wild, strong hero is praised and adored. From the birth the heroes have some supernatural features aiming at being the representative of the god and realizing god's purpose.

Being strong is not the only solution to the epic problem on the other hand the hero should be intelligent too. Oguz sets three traps to capture the monster; Odysseus designs the wooden Trojan horse to get into the citadel. Before the battle, the hero gets ready, he should be armored. This is not only physical preparation but also it symbolizes spiritual readiness. The weapons he uses are mostly special sometimes magical, the special hero should have a special weapon. It could be a sword left by a famous king or a warrior that signifies the importance of the patriarchal linage, or it could be a weapon of the enemy a kind of code to defeat the enemy with its own weapon. The armors, the treasures, the names of the mines, gadgets form a big catalogue in the narrative which give clues about the social life of that particular group. The geography on which the events take place is enormously vast.

Epic revolves around the problematic situation and hero's reaction to that. Oguz kills the rhino and gives a salvation to the nation.

When the rhinoceros came, it saw Oguz and stopped
It hit Oguz's shield with its head
Oguz hit its head with his spear
Killing the rhinoceros Oguz saved his homeland
Beheading it with his sword he took its head
Returned his home and delivered the news to his country (27, 28, 29)

Killing a rhino is not his only wish and heroic action. This is only a medium to reign the Turkish nation and the world.

"I'm now your Khan"
"Never let either the shield or the arrow fall from your hand"
"A seal that would lead us should become our sign
"The Alps should become like wolves howling"
"With iron spears our country should become a forest"
"Our hunting ground should be filled with the wild horses"
"Our country should abound with rivers and seas"
"The sun in the sky should become our nation's flag"
"The sky should become our tent"
"The world should become my country and my nation should be plenty"
He also delivered his order to all round his country
He informed the ambassadors, everybody learned it
In one of his messages, he addressed his nation as this:
"Since I'm the supreme Khan of the Uighurs" (first settled Turkish tribe)
"I'm supposed to be the Khan of the world"
"Every part of the world is under my rule"
"My wish is that you would obey me"
"My request is that you should be ready for my order" (55-63)

His message from the divinity comes in the form of a wolf which is a totem for the Turks

A male wolf appeared, breathing
A wolf with a blue mane, such a wolf with a bluish furry
He addressed Oguz as if it was a human being
He began to utter some words as if it was a language
He said "O! Oguz, I know what your wish is"
"You wanted to start a war in Urum's province"
"O! Oguz I will lead your army"
"I will walk in front of your army" (77-80)

Concerning the pagan rituals, we can pursue the metaphysical believes of the people with the help of the texts. Oguz prays god after his holy mission of killing the beast, and the divinity answers to his pray by giving two holy women to marry to continue his linage. In the text supernatural forces sometimes send messages to the hero to help his holy mission. This could be dream, an omen, coded messages, or a prophecy. Oguz acts according to his

dream which is very important for Shamanism rituals. Oguz dreams of a bow in his sleep that justifies his big empire and his heritage. This bow represents his sovereignty.

As a serious narrative epics have some little humor it in. "there are moments of dry or wry comedy in most epics" (McDonald, 2002: 244). Oguz similes at the awkward situations such as when one of his soldier returns covered with snow after his mission to find the Oguz's horse in the snowy mountains.

III.THE SOCIAL BACKGROUND OF EPIC

Epic as a literary type belongs to ancient era which is governed by the tribal system. This particular society in ancient times in the wilderness looks very vulnerable and defenseless. People in ancient times do not have the means to determine or change the conditions of the nature. As their social organization is very simple, there is no labor of division. They live under the constant fear of invasion and natural disaster. The answer to all these problems is a divine hero with suprahuman qualities. Suprahuman qualities and divine connection is important because that connection makes the hero different from the ordinary people. This feature makes him the representative of his people and provides power to defeat the enemy.

This particular society in tribal form lives in pre-scientific era and its members are ready to believe in metaphysical things. Here epic and myth merge and create a set of beliefs and a super hero concept to answer the troubles of this society. The answer to the question why there are always mythological elements is because of the fact that the pre-scientific societies try to understand and rationalize the natural occurrence by the help of the myth. The fact that they do not know anything about the reasons of the natural events, and circumstances forces people to attribute these events to supernatural beings, gods. Those times could be called the childhood of humanity. They attribute their origin to some supernatural elements, natural phenomena.

After mentioning the universal background of epic, we could look into the social background of The Turkish Epic *Oguz Khan.* The Turkish Epic *Oguz Khan* is about the events around 2nd B.C: and was recorded in 14th A.C. It is the production of Oguz and Uighur tribes' federation. The original text is kept in Paris National Library. Uighur Turks first record it, in this first and original version, in the annex section of which you can find its translation, the tone is purely pagan. In the latter versions as they are recorded after the Turk's conversion to Islam, the Turkish pagan mythological elements are eradicated, they contain Islamic references. "In the muslim Oguz Turks' epics you can see that they are full of old motifs of the Turks" (Ögel, 1972: 45) Turks take this epic with them wherever they go. They protect their connections with their mother land, the epic protects its vitality and, it becomes a common heritage for all Turkish tribes wherever they live. Because of this fact, it is possible to trace the different versions of the epic in a wide area, in different records for example

in Chinese and Frisian records. "There is always a political bound among the Turkish states established in the world" (Öztürk, 2000: 28). The connections among the different Turkish epics imply this idea. According to Banarli, the Turkish epic tradition which is transferred to Europe by Hun during the reign of leader Attila inspires the German tribes to write their own epics (1997: 23). There are speculations about the similarities between the Old Germanic (Old English) and archaic Turkic epic tradition. This tradition may have been brought to Europe by the Huns (a Turkish tribe).

As Reich states:

> When we look at the oral epic poetry, we find a wide variety of melodies and musical realization. This should make us skeptical of dogmatic solutions. On the other hand, there are traditions that can be meaningfully compared to Old English (and generally Old Germanic) narrative poetry in alliterative lines, and what Bruner and others have remarked about the structure of hypothesized melodies is, I think, borne out by the Turkic material. The closest parallel to what we believe Old Germanic poetry to have sounded like comes from those Turkic traditions where the performance of epic is fairly archaic. (2000:171)

There are lots of records about Turks in a wide area. The first record about the Turks is found in Chinese records in which the people dominating the middle Asia are called T'u-chüeh. In the history of Turks before Islam, we come across three Turkish states in the geography of middle Asia: Huns, Göktürks (Sky Turks) and Uighurs following each other. Even though Uighur state is established on the heritage of the previous two Turkish states, it is different from them in certain aspects. They are no longer a nomadic nation, and they are the first settled Turkish tribes. They give up the Göktürk alphabet known as Runic alphabet implementing a new one Sogda alphabet, which is their new religion's alphabet. They convert to "Manichaeism" leaving Shamanism which is a common religion among the Middle Asian Turkish Tribes.

In the 6th century, Chinese records mention about them more frequently. Allying with the China P'su-sathe, the Uighur leader, in 630 A.C. defeats the Göktürk, and becomes independent. He is given the title of Alp ilteber (meaning heroic, sublime, frightful, sacred Turkish warrior hero) which then would become a cult name for the Turkish warrior everlasting. In the epic of *Oguz Khan* this title is mentioned very frequently. Tamim İbn Bahr who is an Arabic traveler mentioned the term nine Oguz, ten Uighur. There are nine Oguz tribes under the dominance of nine Uighur tribes. Nine Uighur plus one Oguz equals ten that explains the term. Tamim Ibn Bahr mentions 17 chiefs so Oguz and Uighur tribes and chiefs control the area together. One of the tribes Yaglakar, which is the ruler family is not included in the sum of the chiefs so the number of the chiefs was 17. That is why the names Oguz and Uighur are mentioned

frequently in epic. Moyun Cur Khan titled as "born in the sky, ruler of the state and wise man" which is a total mythological title. He attacks the west, and north. These raids are mentioned in the epic too but we are not sure whether this ruler is Oguz Khan or not. The successor of the previous Khan is Bögü Khan which means wise, doctor and magician. Still in modern Turkish we use büyü for the magic. According to Izgi Bögü Khan is called as Afrasiyap which some historians claims that it is Oguz Khan's another name mentioned in the Frisian records. Bögü Khan and Oguz Khan have some other similarities. The birth of Bögü Khan is supernatural according to Uighur Mythology: a light has descended from the sky for nine months and ten days then five children emerge from a tree. Bögü Khan is the youngest one and he becomes the Khan of the tribe. He marries a girl of a ghost, a nymph, similar to the marriage of Oguz Khan. She encourages him for the conquest of the world. He meets an old wise man who advises him for the conquest of the world as well. (This motif exists in the epic *Oguz Khan*) He converts all the Uighur tribes to Manichaeism religion which is Middle East origin. His title is "the famous, heroic man finding happiness in the sky" He starts military campaign to the places where Oguz Khan goes.

Before Manichaeism, Uighur Turks first believe in Shamanism later converted to Buddhism and they try to spread each of these religions enthusiastically. In this new religion there is a constant struggle between the universal powers of good and bad and the rituals of this new religion are related to the light and sky. The moon as a symbol is very important, so every Khan has this title in their names and Oguz Khan's mother is the goddess of the moon and his wives descend from the sky. "as the Turk were converted to Manichaeism, they give more importance to the moon" (Ögel: 1972, 43)

During the reign of Manichaeism, fine arts, painting, and writing gains importance. In an excavation in 19th century in the east Turkistan carried out by Radloff, Le Coq von Gabain, he finds lots of records, pictures belonging to Uighur period. Uighur Turks are the first settled Turkish tribe and they build cities and deal with trade, medicine, music, fine arts. Uighurs is no longer a nomadic tribe; they develop a highly complex social system depending on written law. In Uighur history there is a constant struggle with Chinese, Oguzs, Karluks, Kirghiz. The Uighur Khans marry the Chinese Emperors' daughters to provide peace. After the big Kirghiz attack in 840 the Uighur state collapses and the branches of tribes disperse on a wide area. The fear of invasion, the struggle with the neighboring tribes and the tribal system of Uighur and Oguz are the basis of the epic in the history.

There are speculations about the identity of Oguz. According to some historians Oguz Khan might be the first well known chief of Hun 'Mau-dun' which is pronounced as 'Mete' in modern Turkish. There are similarities between Oguz and Mau-dun for example they both fight against their father and kill them then they become the chief. These two legendary chiefs organize their

tribes and start big military marches. “Chinese records that begin to tell Mete’s life implement a mythological language in contrast to original style. Chinese history records were very plain, but chronological and certain” (Ögel, 1971: 4). In these records even though Mete kills father, this action is called as the deed of God because his father violates rule (Töre), the tradition. On the way to be an alp (sacred warrior), Oguz must kill either the monster or the father. Killing the father for the sake of tradition is a common theme in Turkish mythology and history. This action helps them gain an identity. Mao-dun kills his father, Bugra Khan, for the sake of his nation as Bugra Khan disregards his nation and the tradition. Mao-dun’s action is depicted as a sacred because the deities help him finish his deeds. This notion is very similar to the monster slaying of an epic hero to give salvation to his people.

The theme of son’s killing the father is a phenomenon in psychology. According to Freud this is an impulse of the subconscious explained with the term of “Oedipus complex”. The son wants to be partner of the mother and the father is the only obstacle. The son is unconsciously urged to kill the father. The male infant conceives the desire to eliminate the father to become the sexual partner of the mother. (Barry, 2002: 97)

Here a question emerges after explaining the background of this epic. Epic as a literary genre belongs to ancient times and tribal systems. One may ask the question if epic is a production of the tribal system why *Oguz Khan* belongs to Uighur Turks as they are the first settled and non-nomadic nation. The answer is, firstly, First *Oguz Khan* is a common literary heritage of all the Turkish tribes in Middle Asia living in federation and changing alliances, secondly Uighur tribes and Oguz live in a federation for a long time, during which, they depend on a nomadic and tribal system, thirdly Oguz Turks after gaining their independence, move to the west keeping their tribal structure and create the Oguz epic tradition which could be observed in the book of Dede Korkut and finally, the epic is recorded long after it was orally formed.

There are two other well known written versions of *Oguz Khan:* the first one is the version of Resiuddin, which was recorded in 14th century by the Mogolian historian Resiuddin, the other is the version of Secere,-i Terakkime which was recorded by Abu’l Gazi in the 17th century. We could hardly call them epic because they are deprived of the one of the basic features of the epic; they are written in prose rather than verse. They are the continuation of Oguznama tradition, an important tradition, is creating different versions of Oguz’s story. But we could perceive some different characteristics of the epic hero Oguz throughout the history. In the Islamic versions of the epic, the hero is changed into a wise, saintly one. He is altered from a wild hero to a prophet. His heroic deeds are reinterpreted within the Islamic tradition. This is to show that epic hero is prone to alterations according to the needs of time. In these versions Oguz does not fight against a supernatural monster but against his father and other enemies on the ground that they are pagans.

IV. THE LITERARY ASPECT OF OGUZ KHAN

After clarifying the universal origin, characteristics and social background of the epic as a literary genre, I would like to mention the literary value of this literary type and apply the findings to the Turkish epic. I would also like to try to show the differences and similarities between the epic heritage of the worlds and Turkish epic *Oguz Khan.*

In the era of epic and mythology, epics are lively and circulate in daily life. Bards are the mediators of epic. The language they implement while performing their song is totally different from the everyday speech. Using a kind of elevated, elegant, heroic language, the bard performs his verses in royal gatherings, in monastic halls, in celebrations, or in public events. He is an indispensable person of these gatherings. When a bard performs an epic story, the expectations of the addressee determine the tone of the epic, because the listeners, regardless of their age or sex have already known the story. They are not interested in what is told but how it is told. They encourage the bard to tell a certain heroic story with the words: "ashug (the bard) tell us how Ghiziroghly threw Koyorogly on the ground" in each case the epic is reinterpreted and protects its vitality and its livelihood. (Nerımanoglu, 19 99:28). They expect the bard to tell the stories of legendary characters Ghiziroghly and Koyorogly (legendary Turkish epic heroes). It is clear from this example the epics are lively, and the members of the society know the stories of their national heroes. The bards reinterpret the epic according to the level or the interests of the listeners of the gathering he is addressing to.

The style is elevated, and similes, allusive similes are used frequently to identify the action of the heroes with the nature or with the strong totem animals. Apart from the allusions the writer implements some digression to imply the impending important consequence in the texture of the events. The speech of the character is not ordinary, but it is formal and majestic. The hero identifies a praised behavior with a concrete beauty in the nature. "Homer holds the crown for extended elaborate similes" (McDonald, 2002: 239). In *Iliad* and *Odyssey* there are lots of extended beautiful similes. Besides the similes writer implements epithets and kennings to enrich the text. Any character can be depicted by using short compound tag words attached to a character. "Homer's 'flowing-haired Achaeans' is an epithet for the Greeks" (McDonald , 2002: 239). The same strategy is implemented in *Oguz Khan* when some men become prominent with their specialties; they are given (a) names like: Karluk, Kalaç.

The tone of the epic is very serious because of the identities of the divine characters. The language is elaborate, grand, formal, highly elevated, the style is "majestic, noble, dignified, aristocratic, decorous, ornate, elegant, elaborate" (McDonald Richard, 2002: 241). This peculiar tone and style gives beauty to the lines. Sometimes the story begins in the middle of an action, the reader enjoys it by flashbacks, in some epics the story is linear, *Iliad* opens with the scene from the ninth year of the siege and *Odyssey* begins with the

problematic condition of the hero. The bard tells the question of the epic in the introduction so the reader knows what the target of the hero is. *Oguz Khan* starts with the holy birth of the hero. In the epic *Oguz Khan* the writer uses the colors to depict a character: for example Oguz's face is blue, a sign of connection with divinity and celestial relation. His mouth is red that is the sign of his wild strength, great warrior, and the bow which represents the sky is the sign of his being a Khan.

The language implemented in this epic is purely Turkish, Uighur Turkish. Besides the Turkish origin words, there are a few Mongolian and Persian origin words. Radloff first translated it into German and had it published in 1891. This epic creates a big tradition of Oguznama which is still felt in the geography where the Turks live. "The idea of creating such a Turkic state domineering the globe has roots in the personality of Oguz Khan and this was later attributed to other historical and mythological figures" (Bayat, 2002: 88).

There are alliterations in the form of assonance and consonance in the epic of *Oguz Khan*. Not all the couples rhyme, despite this, every couple is a meaningful unit within itself. In spite of their poetic diction, their metric styles and rhyme schemes are not very tight. In the epic of *Oguz Khan* there are alliterations in the lines but the metric style is not tight except for the speeches of the character.

bolsungıl tep tediler, anung angagusu uşbu turur:
Takı mundm song sevinç tapdılar. k(e)ne künlerdin
bir kün ay kagannug közü yarıp bodadı,
irkek oğul togurdı, oşul ogulnung önglüki çırağı
kök irdi, agızı ataş kızıl irdi, közleri al- saçları kaşları
kara irdiler irdi. yakşı nepsikilerdin, körüklügrek irdi (1-6).

Turkish epic tradition is different from the other known epic texts in that it is a combination of verse and prose. Only the speeches of the characters are in the form of the verse, the other parts are in prose. The bard sings this verse part and he can make any changes in the prose parts according to his own wish during his performance. He uses the prose parts while he is developing, directing the events, he does not sing these parts. Assonance and consonance could be observed clearly. Some parts of the epic are perfect in rhyming and style. These parts indicate a unity within the three, seven and even more lines. They can be regarded as the first examples of old Turkish poetry.

Men singlerge boldum Kagan
Alalıng ya takı kalkan
Tamga bize bolsun buyan (55,56,57).

This Old Turkish bardic tradition which has echoed in the vast steps of the middle Asia gives life to the Turkish epics through which we can observe the adventures of a nation. This rich tradition which becomes concrete in the epics affects a vast area clarifying the social norms of the contemporary tribes.

From the point of structure as it is known the Turkish traditional medium for the epic is quatrain. In the finest and unique work of Mahmud al-Kashgari, Divan-i Lügat-it Türk written in the 11th century, he gives some example of the Turkish epic heritage. Mahmud al-Kashgari's motive is to teach the people (who live under the Turkish sovereign) Turkish language and to prove that Turkish is as rich as Arabic language. For twenty five years he travels among the Turkish tribes and prepares a dictionary which consists of the translation of the 7500 Turkish words with the examples and alternative pronunciations in different Turkish dialects. He enriches the book with poetry, proverbs, hymns, epic poetry, and lyrical poetry, and legend, geographical and historical information. He even draws a map that shows the Turkish tribes and their neighbors. He is the first Turkish linguists, sociologist, and anthropologist and so on. In his book he gives a lament for the death of a mighty hero and the form is quatrain. Some author claims that epics are the laments about mighty heroes and kings in the history so we could accept it as a part of epic.

Alper Tunga öldi mü?	Did Alper Tunga die?
Issız ajun kaldi mu ?	Did the silent world remain?
Ödlek öçün aldı mü ?	Did the fate take the revenge?
Emdi yürek yırtılır.	Now the heart tears apart.

In this case we can ask this question why *Oguz Khan* is written in couplets as the quatrain is the mediator of the epic type. One of the oldest literary forms of the Turks is the proverbs and riddles. Proverbs and riddles are mostly in the form of couplets throughout the history. "The smallest verse unit of the Old Turkish Poetry is the beyt. Beyts are the couplets consisting of two humble ideas presented in an artistic form in two lines. The four-verse stanzas that are regarded as the main verse units of Turkish poetry also originated from combination of two couplets" (Özönder, 2002: 840). Here are examples of proverbs and riddles.

Sakla samanı	Keep the hay
Gelir zamanı	There will be a time for it
Çarşıdan aldım bir tane	I bought one in the bazaar
Eve geldim bin tane	It became one thousand at home

These forms are familiar to the Turkish people from the very early periods so, it is not unnatural that *Oguz Khan* is written in couplets. The oldest Turkish poetry found in Chinese records dates 329 B.C. and it is in the form of couplets. "This part found in Chinese records is in syllabic meter and rhyming in the form of couplets" (Torun, 1985: 12). The style of the epic of *Oguz Khan* is very common in Turkish Epic tradition: there are rhymes and alliterations, the lines vary from 7\8 or 11\12 (octosyllabic and hendesylabllabic spelling). The metric system is not consistent. We can observe this fact in the Turkish texts belonging to their Budhist and Manichean periods which are the religions of Uighurs. "In the verses of Manichean and Budhist circles, the verse unit is

stanza. However, there are also poems in free verse technique in which the number of lines varies from two to eight, the number of syllables in the lines follow no order" (Özönder, 2002: 839). The Turkish epic tradition unlike the other tradition has a different character; it is the combination of prose and verse. Reich (22, 200) describes this style as "*prosymmetricthe"* . *S*peeches of the various characters of the tale are generally in verse while connecting the narrative in prose. In one of the speeches of Oguz as an example we observe the prose section of the epic. This is a three rhyming lines.

Men singlerge boldum Kagan
Alalıng ya takı kalkan
Tamga bize bolsun buyan (55,56,57).

In this way the contrast between third-person narrative and monologue or dialogue is more clearly marked than in homogenous narrative in verse only. The speeches of *Oguz Khan* are perfect in meter and rhyme in the original epic, which is the main style of the Book of Dede Korkut as well. This tradition dates back to rather earlier times as the means of narrative for the Turkish heroic poetry. In this prosymmetric style the verse parts are sung by the bards and the other prose parts are recited to connect the action or to diverse the narrative and to provide the necessary background information for the tale. Other epics of the world are in verse they are either recited or sung. The introductions of the each parts of the epic are short and are to be sung besides the speech of each character. The bards implement assonance and consonance in the lines as a literary device and that is enough for them. The style may not be much improved, but the language they use is elaborate and elevated. "The bards, as they are mostly illiterate, are satisfied with the sound similarities" (Torun, 1985: 32).The head rhymes and end rhymes are popular and are used in Old Turkish. In this old Turkish poetic style the head rhyme becomes an end rhyme at the end of the line with the stress pattern changing and moving forward. In the original text of the epic, there is no end rhyme in each of the couplets but at least each of the couple forms integrity in the subject matter, an event starts and finishes within two lines. Sometimes you feel like reading a prose while you are reading Oguz Khan, but "in twelve places, there are verses" (Açа, 2003: 114).

V.CONCLUSION

In this study I try to exhibit the literary and social merits of the epic as a genre, and I try to implement these findings to the Turkish Epic *Oguz Khan*. We focus on the similarities and differences of *Oguz Khan* concerning with the world epic tradition. We also try to put forward the reasons why this epic exists in a *relatively* late periods compared to the ancient epics. .

What makes Oguz Khan is we have the pagan version as well as the Islamic versions. In this case we can pursuit the beliefs of the two periods and the process of change. The pagan rituals could be marked in the Islamic versions too. Oguz Khan is the combination of prose and verse which is different from the world epic tradition. The speeches of the characters are in the

form of verse, they are frozen part, and the bards sing these parts. This style is called "*prosymmetricthe".*

This Oguz epic tradition is lively in the vast areas where the Turks live. There are a lot of oral versions. As Turks live dispersed in a wide area ranging from China to Europe, from Syria to Siberia, some of them living in isolated areas still cling to tribal traditions. In this case, the epic tradition continues for a while for the nation. Turks, while migrating to unfamiliar lands, preserve their social organization –the tribal system- so the epic tradition exists with them for a while. As this simple organization diminishes, the epic type weakens and changes into some other literary types.

In an epic there is an eternal fight between the good and evil, life and death, dark and light, fear and hope symbolizing natural forces by a monster and a mighty hero, which are mythological elements. There are supernatural elements, heroes, exaggerated figures, frightening symbols, dark and unknown, awesome places. Despite all these facts epics are not primitive stories; they have their own values, intellectual elements, thoughts, ideas; they question life and death, good deeds, and bad deeds as concrete elements.

After examining the monumental epic of *Oguz Khan* one comes across the two basic ideas, values which are still prevalent in Turkish tradition: moving in land and obedience. Oguz does not only stand for a mighty sacred hero, he is also a son, a father, a husband. He is engaged in his society so much that he is an idealized versatile character. There is no tragedy and hybris in the narrative related to the epic hero Oguz.

The power of the epics still could be felt in our times. Nations could trace their origins; they feel the confidence needed and restore themselves. For the union of the Germens, the epic of Nibelungen is crucial. Before the concern about the epics as literary type in Romanticism movement, people think that there are only Greek epics (Iliad, Odyssey). As the national concern grows, Germens search and explore their epics. The role Germens epic of Nibelungen, and the role of the Frisian epic Shahnama (written by Ferdowsi) to protect the national identity is worth to remember.

Not only did *Oguz Khan* affect the oral tradition of Asia it also affected the European epic tradition. It bears the features of universal epic tradition from the view of form and content. It takes the attention of people and will continue to be a source of inspiration for many generations from the aspects of both form and theme. These are Oguz's Last words

He said "O! my sons"
"So many wars have I been through, so many borders have I crossed"
"So many spears and arrows have I thrown"
"So long distances have I traveled on horse, so many enemies did I make cry"
"I have made happy most of my friends"
"Thank God I have paid my debt"
"To the God of Sky"

"I give this country to you, this country is now yours" (183-186)

REFERENCES

AÇA, Mustafa (2003), *Oğuznamecilik Geleneği ve Andalp Oğuznamesi,* IQ Kültür Sanat Istanbul.

BANARLI, Nihad Sami (1997), *Resimli Türk Edebiyati Tarihi*, İstanbul.

Barry Peter, *Beginning Theory*, second edition, Manchester, 2002

Bayat Fuzuli, *New Reflections on the Epic of Oguz Khan, in The Turks,* Semih Ofset, Ankara 2002

Dr. SİNOR (1950), *Oğuz Kağan Destanı Üzerine Bazı Mülahazalar,* (Çev. A. Ateş), İÜ, Türk Dili Edebiyatı Dergisi, pg 1-14.

EMEL, Esin (2001), *Türk Kozmolojisine Giriş,* Kabalcı Yayınevi, Istanbul.

UMAY, Günay (2003), *Türk Destanları*, http://www.turan.tc/td/destan.html

ÖZKAN, Izgi (1986), *Uygurlar,* Kültür ve Turizm Bakanlığı Yayınları, Ankara.

JUNG, Carl G. (1968), *Approaching the Unconscious in Man and His Symbol*, Dell Publishing, America.

JUNG, Carl G. (1961), *Memories, Dreams, Reflections,* Random House Inc. NewYork.

KAPLAN, Mehmet (1979), *Oğuz Kağan Destanı*, Dergah yayınları pg 22-61, Istanbul.

RİCHARD, Mc Donald (2002), *The Epic and Medieval Epics*, Greenwood Publishing Group, Westport.

NERİMANOGLU, Kamil Veli (1999),*The Poetics Of The Book Of Dede Korkut*, İlesam, Ankara.

BASKAKOV, N.A. (1986), *Oguz, Oğuz-Kağan Etimolojisi Üzerine,* İÜ Edebiyat Fakültesi Türk Dili ve Edebiyatı Dergisi, Istanbul, pg 35-1

ÖGEL, Bahaeddin (1971), *Türk Mitolojisi,* Mili Eğitim Basımevi, Milli Eğitim Basınevi Istanbul.

ÖZÖNDER, Sema Barutçu (2002), *Language and Literature Among Ancient Turks, in The Turks,* Semih Ofset, Ankara.

ÖZTÜRK, Ali (2000), *Çağlar Içinde Türk Destanları*, Tavaslı Matbacılık, İstanbul.

PELLİOT, Paul (1995), *Uygur Yazısıyla Yazılmış Uğuz Destanı Üzerine* (Çev.V.Köken), TDK Yayınları, Ankara.

REİCH Karl (2000), Singing the Past *Turkic and Medieval Heroic Poetry,* Cornell University Press, USA.

Thrall William Flint and Hibbard Addison (1986), *a Handbook to literature*, Arden Library.

TOGAN, Zeki Velidi (1982), *Oğuz Destanı*, Enderun Kitapevi, 2. Basım, Istanbul.

TORUN, Ali (1985), *Halk Şiirinde Türler*, Türk Dil Kurumu Yayınları, Ankara.

W.BANG and G.RAHMETİ (1936), *Oğuz Kağan Destanı,* Burhaneddin Yayınevi,
Istanbul.

Annex

The Legendary Turkish Warrior (Alp) Oguz Khan and His Epic

The Birth of Oguz Khan

1. ……They said let it be.
   Here is his image:
2. After that they also got in happy and joyful mood
   One day
3. Their eyes brightened up, became colorful, filled in light
   That day Moon Khan gave birth to a boy
4. Bluish, sky-blue was his face
   Reddish was his mouth, like a fire was his color of face
5. Crimson were his eyes, dark was his face
   His eyebrows were more beautiful than fairies', how black!
6. He came to his mother's breast he took it and sucked milk
   He did not want to suck milk anymore
7. He wanted raw meat, meal and, food
   He wanted wine from his surroundings and, wanted to have fun
8. Immediately, he started to talk, utter and say
   After forty days he started to walk and play
9. His feet were as if they were ox's feet
   His ankles were as if they were wolf's ankles
10. His shoulders were similar to that of sable's
    His chest is identical to that of a big bear's
11. He was a human but full of hairs
    His body was covered with hairs
12. He herded the flocks of the horses he caught and rode them
    Days passed, so many years passed
13. Oguz also grew up and became a handsome hero

The youth of Oguz Khan

In that age! In that place!

14. There was a big forest inside Oguz's homeland
    Lots of rivers and streams flowed through this forest
15. Lots of game animals live in the forest
    Lots of game birds also flew over it

16. In the forest did a big rhinoceros live
    It ate and didn't let either animal or human live
17. It attacked herds and always ate horses
    It troubled people, took their lives

18. It never granted humans their lives
    Such a monster was it, it was that much frightful
19. There was a person who was very "Alp" (heroic, sublime, frightful, sacred Turkish warrior) called Oguz Khan
    In order to kill that rhinoceros he went to that spot
20. He took a spear and a sword with a shield and arrows
    He challenged the rhinoceros that it would die soon
21. He hunted a deer while hunting in the forest
    He tied it to a tree with a willow branch
22. He returned to his house before the morning broke
    When it was dawn he checked the deer
23. He realized that the rhinoceros had already swallowed the deer
    He caught a bear also instead of a deer
24. Taking off his golden belt of kingship
    He hanged the bear downstairs
25. It was morning again, it began to dawn
    He came and realized that the rhinoceros had taken his bear
26. Finally this case annoyed him extremely
    He approached the tree himself and stayed under it
27. When the rhinoceros came, it saw Oguz and stopped
    It hit Oguz's shield with its head
28. Oguz hit its head with his spear
    Killing the rhinoceros Oguz saved his homeland
29. Beheading it with his sword he took its head
    e returned his home and delivered the news to his country
30. One day he saw a white falcon
    It perched on the rhinoceros and eating its intestine
31. He shot an arrow with his bow, the arrow killed the falcon
    He beheaded it then, he murmured himself:
32. "The rhinoceros ate both the deer and the bear"
    "My spear killed it, because it was made of iron"
33. "A little white falcon ate the huge rhinoceros"
    "The arrow and the bow killed it because it was made of copper"
34. One day

Oguz's marriage with the daughter of the sky

While Oguz was begging of the God

35. The darkness fell suddenly, a light descended from the sky

Such a light was it, brighter than the moon and the sun

36. Oguz Khan walked and approached the light
    He saw a girl sitting in the middle of the light
37. There was a beauty spot was on her head, as bright as a fire
    She was so beautiful, as if she was the North Star
38. Such a beautiful girl was she, the sky smiles with her when she similes
    When she wants to cry, the sky cries with her
39. The time Oguz saw the girl, he was overwhelmed
    He fell in love with her; he loved her whole heartily
    He entered the bride's chamber, got what he wanted
40. She became pregnant, after days and nights passed
    Her eyes brightened up when her three sons were born
41. They named the first son " Sun"
    They found the name "Moon" for the second son
    They were glad that third one's name was "Star"

Oguz's marriage with the daughter of the ground

42. Oguz Khan went to the forest to hunt one day
    There was a tree standing in the middle of the lake
43. A girl was sitting in the cavity of the tree
    Her eyes were bluer than the sky, she was a God's daughter
    Her hair was wavy as if a river wave
    Her tooth was like a pearl shining in her mouth
44. Anybody living in the world would say that
    Ah! Ah! We are dying! My God! We are dying!
45. They would say and shout and shout
    Like sweet milk's becoming kumiss (traditional drink)
46. When Oguz saw the girl, he was out of mind
    An ember of fire entered his heart whatsoever
47. He loved her whole heartily, he took her hand
    He entered the bride's chamber, got what he wanted
48. They named the first son " Sky"
    They found the name " Mountain" for the second son
49. They were glad that third one's name was " Sea"
    When Oguz heard this, he had his lineage praised with songs in his homeland
50. He gave a big feast
    He provided wealth to his homeland

Missing part

Oguz-Khan's becoming the "Supreme Khan" of the Turks

51. He gave orders to his inner homeland

The people agreed to meet, went to Oguz
52. Oguz had forty tables prepared
He had different kinds of food cooked with lots of wine
53. People sat at the tables drank so much kumiss
So much wine was drunk and so much sweet was eaten
54. After the feast he gave this order
"O! My men! and my nation!"
55. "I'm now your Khan"
"Never let either the shield or the arrow fall from your hand"
56. "A seal that would lead us should become our sign
"The Alps should become like wolves howling"
57. "With iron spears our country should become a forest"
"Our hunting ground should be filled with the wild horses"
58. "Our country should abound with rivers and seas"
"The sun in the sky should become our nation's flag"
59. "The sky should become our tent"
"The world should become my country and my nation should be plenty"
60. He also delivered his order to all round his country
He informed the ambassadors, everybody learned it
61. In one of his messages, he addressed his nation as this:
"Since I'm the supreme Khan of the Uighurs" (first settled Turkish tribe)
62. "I'm supposed to be the Khan of the world"
"Every part of the world is under my rule"
63. "My wish is that you would obey me"
"My request is that you should be ready for my order"

64. "Whoever submits to me will be rewarded"
"He will be my comrade, he could always ask for my help"
65. "Anyone who does not obey me and rebels against me"
"I will prepare my army, he is my enemy"
66. "I declare that I will attack and run over and suppress him"
"I will destroy him, run over and hang him"
67. It was also in that age:
68. There was another Khan called Golden Khan
He sent his messenger to Oguz Khan
69. He presented the rare rubies and gold and silver
He sent diamonds and showed respect
70. Presenting the best gift, he made friends with him
He surrendered himself to Oguz and also made him happy

Oguz Khan's raids in the west along the Idil River

71. There was a great and majestic Khan called Urum Khan

He was dwelling on the left side of Oguz, he was Oguz's neighbor
72. He had lots of cities and innumerable armies
He ignored Oguz's orders
73. He never followed Oguz's orders and resisted him
He said that "I would never obey you"
74. Oguz sent him a command, he ignored
Oguz decided to destroy him
75. Oguz set off and raised a flag
He crossed the skirts of the Ice Mountain in forty days
76. He had the tents set up, he fell asleep
When the morning was about to break, a light entered his tent
77. A male wolf appeared, breathing
A wolf with a blue mane, such a wolf with a bluish furry
78. He addressed Oguz as if it was a human being
He began to utter some words as if it was a language
79. He said "O! Oguz, I know what your wish is"
"You wanted to start a war in Urum's province"
80. "O! Oguz I will lead your army"
"I will walk in front of your army"
81. Hearing this Oguz had his tent rolled up
When he went to his army, he was surprised to see this:
82. A big male wolf
83. lf like an advance guard
With its blue mane, and blue hair, like a scout making way
84. He was walking in front of them
Finally he stopped one day, after many days
85. Oguz's army stopped, behind him
There was a river called Idil-Müren
86. The war started suddenly, by the river bank
With spears and arrows on the skirts of the Black-Mountain
87. There were lots of fights among the soldiers
The people's minds were confused, they were worried
88. Such a hard fight was it that
The color of the water of Idil-Müren became full of red blood
89. Oguz Khan became successful and Urum Khan escaped
He took his kingdom and his nation
90. Oguz's tent was full of loot
Whether dead or alive everything became his slave

Oguz Khan's raid to Kıpçak

91. Urum Kağan had a brother called Uruz
Chief Uruz's son survived too
92. Chief Uruz sent his son to a city

A city set up on the mountain, by a secret river
93. Chief Uruz told him "the city should be protected"
"Until the fight is over, the city should be preserved"
94. He said "Bring your people back after the war"
Hearing this, Oguz stopped eating and drinking anything
95. Oguz moved his army, and reached the city
Uruz sent a messenger to Oguz
96. He sent a lot of gold, silver, and pearl as gifts
97. He declared: "O! Oguz Khan you are my Khan"
"My father gave me this city and said: "You are my son"
98. "Spare this city for me, it should be protected"
"The city should be preserved until the fight is over"
99. "After the war, return back with the city under your rule"
Chief Uruz said more
100. "If my father is an enemy of Oguz Khan"
"Do not blame me, if my ancestor is guilty"
101. "I'm always with you under your rule"
"I obey your command, I'm devoted to you"
102. "My state is your state"
"Our generation is your descendant"
103. "God ordered you to rule the earth"
"I submit to you my head and my country"
104. "I'm going to sent you my gifts and taxes"
"I will always be your friend"
105. Oguz became happy with this brave man's words
Smiling, he bestowed him an authority to rule
106. He said "you gave me lots of gold and gifts"
"You preserved your city so well"
107. "For protecting your city so well"
"I gave you the name Saklap" (the preserver)
108. Oguz became friend with him, he moved his army
He came to Idil River and stayed by the banks
109. The river called Idil was a big river
Looking at the river, Oguz asked his chiefs:
110. "How could we pass this river?"
There was a chief, he bowed to Oguz
111. He was a very clever chief called Uruğ :army chief
He gave Oguz Khan advice
112. Searching the surrounding, he saw lots of trees and branches
He cut and shaped the branches, he made a raft
113. Lying on the raft, he passed the Idil River
Oguz became very happy and gave this order:
114. "Stay here, and be a sanjak (province) chief"

"I declare that you will be called Kıpçak (trunk) from now on"
115. Oguz returned to his army and they set off again
When they began to march, the wolf appeared

Emergence of Turkish tribes "Karluk"

116. Such a wolf, a male wolf
With blue hair and blue mane
117. This wolf said to Oguz
"O! Oguz move your army now"
"Take your people and your army with their horses"
"I will lead you to the right way"
118. Oguz saw the wolf walking in front
The advance guards of the army were following him
119. Seeing this scene, Oguz became happy
He rode his multi-colored horse happily
120. Oguz Loved his multi-colored horse whole heartily
But the horse ran away to the mountain and disappeared
121. It was a big mountain covered with ice
Its summit is too white because of the severe cold
122. There was a very brave very Alp chief in the army
He was neither afraid of God nor Satan
123. He was not bothered with fatigue and cold
He went to the mountain and after nine days
124. He caught the stallion, and pleased Oguz
He was covered with snow
125. He looked like a snowman
Seeing him, Oguz smiled at him
126. Declared "Stay here and be a chief of the chiefs here"
Your name will be Karluk (snowy) forever
127. He gave him lots of diamonds and gifts
He went on his way bestowing him presents

Emergence of the Turkish tribes "Kalaç"

128. While Oguz was moving forward, He was surprised too much
He saw a big house, its windows were made up of silver
129. The walls were made up of gold, the roof made up of iron
There was no key, the door was locked
130. There was a soldier called Tömürdü Kagul in the army
He was very skilful, Oguz ordered him
131. "You will stay here and you will open the door"
"After you have entered the house, join the army later"
132. Oguz told this soldier to stay and open (kal! aç!)
Therefore he named him Kalaç

Curcet raid and emergence of Turkish tribes "Kanglı"

One day

133. The wolf with blue hair and with mane disappeared
Oguz realized this and stopped
134. He decided to have his tent set up there
This was a barren area without fields, good enough to beat the enemy
135. The province called Curcet which had vast pastures
And lots of wealth, lots of cattle, lots of horses
136. Curcet Khan had lots of gold and silver
137. He had lots of diamonds
138. Curcet Kagan with his army and people
Rebelled against Oguz Khan
139. Oguz spilled the enemy's blood with spear and sword
Oguz suppressed and overcame him
140. Oguz killed him beheading
He divided the loots among his men and made the nation submit to him
141. Oguz's officials and soldiers and nation
Took and gathered all the countless goods
142. The horses, and oxen and mules were not enough
To carry the goods taken in the war
143. There was a soldier clever and, experienced in the army
His name was Barmaklıg Cosun Billig a very capable man
144. He designed an oxcart, this skillful man of Oguz
Put everything in taken during the war
145. In order to pull the oxcart, the living beings were harnessed in front
The loots were put at the back of the oxcart
146. Oguz's chiefs and nation were surprised
They designed oxcarts similar to his
147. When the oxcarts were moving, they shouted: Kanga! Kanga!
Therefore their names became "Kanga" (oxcart)
148. Seeing this Oguz laughed at
And ordered "The living beings should pull the lifeless"
149. "Your name is now Kangalug, and the oxcart is your sign"
He left them ad proceeded

Oguz' raids to the south

150. The holy wolf with blue hair and blue mane appeared
India, Tangut too became Oguz land
151. Oguz marched towards Syria
He fought, beheaded, added it to his country
152. This should be known by everybody
There was a province called Barkan in the south

153. It was a wealthy area with lots of game bird
The climate was hot; it was a region of the wild animals
154. It had lots of gold and silver
The People there were dark skinned by divine
155. The Khan of the Region was called Masar (Egypt)
Oguz went there, fought hard and dominated
156. When he had a victory, Masar Khan escaped
He took over the land and added it to his country
157. He took countless properties and horses, his friends became happy
He returned his homeland and his enemies became desperate

Oguz granted the title of Khan to his six sons

158. This should be mentioned, everybody should know
There was an old man under Oguz's service
159. White bearded, gray haired, very experienced
A very noble man, clever and considerate
160. His title is "Tüşimel" in other words: the vizier of The Khan
His name is Sublime Turk, Oguz's distinguished man
161. He had a dream during his sleep.
He saw a golden bow, and three silver arrows
162. The golden bow was extending from the east to the west
Three silver arrows were flying to the north
163. He told Oguz about his dream
He interpreted his dream, with inspiration
164. He said: "My dream should bring you peace and comfort"
"I hope it will bring unity and security to my Khan"
165. "What I had in my dream, should come to truth
With the help of the God of Sky
166. The earth should be filled with your tribe
God should grant the earth to your linage
167. Oguz was pleased with the Sublime Turk's words
Oguz took his advice and comforted to it
168. When he woke up in the morning
He had his younger and older sons called
169. He said: "I want to hunt"
"As I'm old now I do not have the courage"
170. "Sun, Moon, Star go to the east"
"Sky, Mountain and Sea go to the west"
171. Hearing this order, three of his son went to the east
Three of them went to the west
172. Sun, Moon, Star hunted a lot of games and birds
They found a golden bow
173. They presented it to the Khan, he became happy and smiled

He divided the bow into three parts
174. He said: "O! my sons the bow is yours
"Your arrows should reach the sky"
175. Sky, Mountain, Sea hunted lots of games and birds
They found three silver arrows
176. They presented it to the Khan, he became happy and smiled
He divided the arrows into three parts
177. He said: "O! my sons this arrow is yours
"Your arrows should reach the sky"

Oguz gave a big feast

178. After saying all these, Oguz organized a general meeting
The chiefs and the people came and greeted each other
Everybody came and be seated in Oguz tent

Missing part

179. In Oguz's own big tent

Missing part

180. He had a forty fathom tall pole erected on the right side of his tent
He put a golden chicken at the top of the pole
He tied a white sheep at the bottom of the pole
181. He had a forty fathom tall pole erected on the right left of his tent
He put a silver chicken at the top of the pole
He tied a black sheep at the bottom of the pole
182. On his right side there were Grey Arrows, on the left Three Arrows
They sat down and had fun more than forty days
183. They ate and drank and attained their desire
Oguz divided his country among his sons and gave it to his sons
184. He said "O! my sons"
"So many wars have I been through, so many borders have I crossed"
185. "So many spears and arrows have I thrown"
"So long distances have I traveled on horse, so many enemies did I make cry"
186. "I have made happy most of my friends"
"Thank God I have paid my debt"
"To the God of Sky"
"I give this country to you, this country is now yours"

Translated by Harun DOGRUYOL (Based on Togan Zeki Velidi, *Oğuz Destanı*, Enderun Kitapevi, 2. Basım, Istanbul, 1982.